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"NEFS" NO LONGER IN USE

Once Popular Piece of Plate Has Al- together Disappeared From the Table of Royalty.

So rare is the nef that to most people the very name is unknown; not more than six specimens exist anywhere in the world. The other day a silver nef, not more than 22 inches high, was sold by private treaty in London, Eng., for the huge sum of \$23,500. At Christie's last year a slightly smaller one fetched \$16,500 at public auction. The reason for these very high prices is that the nef is the rarest piece of antique plate in existence. Shaped like a ship, and beautifully modeled, nefes were nearly always made by the Seventeenth century silversmiths who specialized in them, to the order of crowned heads. Their ostensible use was to hold wine or other beverages in the hull of the vessel, the liquid being delivered through a spout in the bows. Kings made presents of them to other kings. Most nefes were so constructed that the wine, being once inclosed, could not be tampered with; no slight advantage in the days when poison was a recognized agent for the removal of obnoxious monarchs by their disaffected subjects.

Eagle in Danger of Extinction.

The white-headed eagle, United States national emblem and symbol of power, is threatened with extinction. Far from being the "bird of freedom," he is the victim of persecution—and in the land of his exaltation! For Alaska fixed a bounty of 50 cents upon his head, and in two years 5,000 eagles were shot low. The charge against him is eating fish and game, principally dead fish, and such prey as he obtains by right of might.

The Benny South.

A high-priced artist was engaged to draw a Christmas cover design for a southern magazine, but his work was not satisfactory.

"What was the trouble?"

"He insisted on putting the girl in a snowstorm, was willing to compromise on ice skates, but couldn't see his way clear to drawing her picking roses in December."—Birmingham Age-Herald.

Lechrymal Test.

"Was the wedding a success?" "Indeed it was. Why, women wept bitterly who didn't even know the bride."

The duelist, in proving his bravery,

shows that he thinks it suspected.

Anyway, a pessimist doesn't bore us

half to death with his alleged jokes.

Wanted Information.

As Mr. Smith was looking through the paper he was astounded to find an announcement of his own death. He went to the telephone and called up to his friend Brown.

"Have you seen the announcement of

my death in this morning's paper?" he asked.

"Yes," his friend replied; "where are

you speaking from?"—Everybody's Magazine.

Some Husbands Still Timorous.

"In old colony days it was against the law for a man to kiss his wife on Sunday."

"I fear we are still feeling the effect

of those laws."

With poison gas and submarines

the "glory" of war begins to totter. Maybe it was time.

He who divides gets the worst share.

—Spanish proverb.

IN PARIS MODES FOR MID-SEASON

Once the season has gained its stride, we expect to see the more complete creations of that era make their appearance, observes a fashion writer. The first gowns are now, perhaps, daring in some radical innovations, yet still tentative, but the ones that follow are certain of their art, consistent in their expression, carrying with them an air of being quite sure of themselves, no matter what sour criticisms they may happen to meet on their way.

Now from Paris are coming those mid-season models that are perfection in themselves. The designers have sifted the best from this season's styles and incorporated the ideas in a few exquisite examples presented as mid-winter apparel. There are the skirts, for instance—not long enough to be alarming, and an extremely graceful line, after all. They are straight, still, and that news will be a relief to the American woman who loves to cling to the conservative lines. Then the sleeves are longer and that is a point which has entered the areas of discussion for the coming spring styles. The tendency seems to be toward longer sleeves, either tightly fitted or loose and straight in line. But will we accept them with any more willingness than we have accepted the high and tightly-fitting collars? That is the question at issue, but surely there can be no doubt that these examples are strong factors in the balance. They are graceful in the extreme and, it would seem, lose nothing of practicality by reason of their more confining natures. However, they are winter things, after all, and cannot be accepted as any more than a mere hint of things to come.

Fur and Beaded Embroidery.
A model by Charlotte is developed in jade green in one of those soft weaves of wool that only the French really know how to do. The material is an art all in itself and the bits of fur used with it, along with beaded embroidery at the sides and bias bands of the material, all help to pull the whole together in a most effective manner. The fur turban shows a drooping bunch of flowers, so much in demand for turbans and most of the closely-fitting hats.

Drecoli has done the happiest sort of French frock in her model of black and white. This is a combination of effectiveness of which the Parisian never seems to tire; each time a designer indulges in the idea the result seems to be more beautiful than it ever was before. The dress is made of a soft white velours, and a great deal of the art lies in the delicacy of the cut. But the irresistible touch comes when the little blocks of embroidery appear, for they are done in threads of white and black thick wool, to make them all the more effective on their white background. An interesting point is made in the lacing of the sleeves, for this is done with white silk braid tipped on the ends by bobbing black balls. And the collar is another bit of art, for it need not be high. It can open and lay back over the shoulder line with the same

touch of trimming, a fringe of fur all about the edge of the upturned brim. The manner of that brim's turn is a note of newness; the black satin hat has already reached these parts as a leader in the season's headgear.

Cling to One-Piece Frock.
The French are still clinging to the little one-piece frock which they pull and push and tuck in until it becomes a gown marvelously suitable to the individual concerned. Several women may be gathered together in Paris each wearing practically the same model, but so great is the French aptitude for suiting the gown to the individual that no one would suspect their frocks of being cut over the same pattern. They have a way of blousing the thing or letting it hang straight to



Combination of Black and White by Drecoli—Made of Soft White Velours—Blocks of Embroidery Featured.

follow the demands of the individual figure, and in this way they manage to achieve really beautiful effects with practically nothing (or we would call it nothing) to work with.

There is a feeling that the skirts for spring will be longer, due to the fact that some of the best designers in Paris are showing gowns with skirts made along quite full lines. The silhouette is kept straight through all changes, but the full skirt is becoming daily more sure of its right in the scheme of modern styles.

The circle trimmings are in great demand abroad, and these are developed in all bright colors as well as in black, which has had so great a vogue for some time past. The blue serge frocks show any number and variety of circle bands and ribbons and trimmings of all sorts, and it must be acknowledged that bright red is the favorite color for combining with frocks of navy serge.

The dresses of duvetyn in all sorts of shades and tones are the ones that are most favored by New York women who indulge in the wearing of imported gowns. Just about now there are so many of them to be seen that the effect is rather bewildering, but there is one characteristic which they all have in common—that they are quite simple in all their lines and details. If they diverge at all from that standard then they must necessarily leave the class of the very smart attire. Simplicity is the keynote of the season's styles, and this standard has become so thoroughly established that a departure from the rules and regulations may be classed as an impossibility. Many of these duvetyn models are seen in the tan and brown shades, varying all the way from the lightest tones to those that are dark enough to suit the tastes of the most conservative dressers. There is a strong tendency to trim these frocks with touches of brilliant color, but the distribution of color is an intricate procedure, and unless it is done just right, there is no excuse for it at all.

Worn With Fur Jackets.
Usually duvetyn frocks are worn with jackets or long fur coats which must necessarily be removed immediately upon entering a heated place; this process gives an excellent opportunity for the gowns to show to great advantage as the Frenchness of their construction emerges. Recently there was seen a cloak of midnight blue duvetyn with a big straight collar and rather small cuffs made of krummer. The lines of the wrap were straight and plain, being slightly held in toward the hem.

Gray Velvet Popular.

Gray velvet is used extensively this season for both day-time and evening dresses.



This Model is by Charlotte; Developed in Jade Green in One of Those Soft Weaves of Wool.

ease and grace that it uses in folding snugly about the throat. Again, the waist line says eloquent words for the survival of that long, moyen-age treatment. This time it is done in a cleverly different way by means of the panel at front which becomes a wide, soft belt further down.

The hat on this figure is one of the later ones created in Paris. It is made of black satin and has, by way of a

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Mr. Dodson, the "Liver Tone" Man, Tells the Treachery of Calomel.

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Don't take calomel! It can not be trusted any more than a leopard or a wild-cat. Take Dodson's Liver Tone which straightens you right up and makes you feel fine. Give it to the children because it is perfectly harmless and doesn't gripe.—Adv.

The Bitter Truth.
Joseph Hergeshelmer, a writer of fiction, dined recently with a friend at a New York restaurant.

The novelist was condemning the prevalent commercial spirit in literature, and said:

"In true art money should never be an object."

At this point in the conversation the waiter brought in his exorbitant bill and Mr. Hergeshelmer, scanning the document, sighed and remarked: "It is true that in art money should be no object—but it should be no objection, either, in these times."

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"Oh, Wisconsin?"—Lampoon.

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